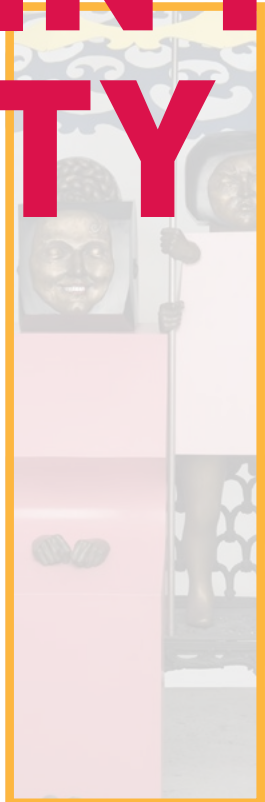


EXPLORING LATIN AMERICA & THE CARIBBEAN IN NEW YORK CITY MUSEUMS



EXPLORING LATIN AMERICA AND THE CARIBBEAN IN NEW YORK CITY MUSEUMS

*Museums as a resource for K-12 teachers
to infuse Latin American and Caribbean
culture in the classroom*

The Institute of Latin American Studies (ILAS) K-12 Outreach Program has commissioned the production of this Museum Guide to serve as a resource for K-12 teachers, with the objective of encouraging and facilitating the use of museums in New York City to include Latin American history and culture in the classroom. The ILAS K-12 Outreach Program strives to enhance the professional capacity of teachers in a multicultural New York City (NYC) environment and promote the inclusion of Latin American and Caribbean history and culture in their classrooms and students' daily lives. The program draws on the expertise and support of faculty and students across Columbia University to offer educators resources and opportunities to learn about creative ways of incorporating Latin American history and culture into their curriculum.

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For any text that is yellow, excluding the captions under an image, you can find a link to a website, an essay, a video, or other resources in the information gold mine section of this guide.



New York City's cultural diversity is reflected in the multiple museums that house art and cultural artifacts from different parts of the world. Many of them, for instance, house treasures and iconic artworks from Latin America and the Caribbean. The purpose of this guide is to build bridges between the Latino and Latin American community in New York City and art museums that collect and exhibit works made in Latin America and/or inspired by Latin America's cultures.

This guide focuses on five New York City museums and provides an introduction to their Latin American and Caribbean art collections to highlight their Latino/Latin American cultural heritage. Given that these museums already conduct research and prepare materials for teachers, this is a guide of guides. An introduction to the most iconic Latino/Latin American objects you will see when you visit these museums, together with ideas on how to use these collections to teach diverse themes to your students, in order to make class connections with the museum. This guide is not intended to be a self-guide to visit the museum, but a sample of artworks and recommendations on how to use them to create your own lesson plan, select themes, and objects you will analyze during your visit.

WHY YOU AND YOUR STUDENTS SHOULD VISIT A MUSEUM

“Visiting a museum is also the perfect situation to generate critical thinking and empowerment of students to discover new things and delve deeper into a given topic.”

Museums provide art and cultural references that reflect the history of humanity and its cultural heritage, where students can trace their ancestors’ legacy, memory and living traditions. Museums constitute tangible evidence and first-hand experiences your students will not forget. In order to make a ground and comprehensive experience, the visit to the museum should reflect curricular connections, foster thoughtful relations between what your students are learning in class and the objects they analyze in the galleries, and provide a sense of exploration. Visiting a museum is also the perfect situation to generate critical thinking and empowerment of students to discover new things and delve deeper into a given topic. The final objective is to awaken curiosity so that students are left with more questions than answers, leading them on a self-directed path to further reflection and inquiry.

HOW TO USE THIS GUIDE

Throughout this Museum Guide, you will find information about five museums in New York City that exhibit, research, teach, and collect artworks from Latin America and the Caribbean. For each museum, you will find an information sheet, highlights of the collection or exhibitions, and additional resources for educators. Museums included in this guide and their area of specialty related to Latin American and Caribbean culture are:

- **Metropolitan Museum of Art:** Pre-Columbian art
- **Brooklyn Museum:** Pre-Columbian art
- **Hispanic Society:** Colonial art
- **Museum of Modern Art — MoMa:** Modern art
- **El Museo del Barrio:** Contemporary art

The information sheet: This section will provide you with the general information about the museum and its collection. The information is divided in the following sections:

- History and mission of the museum
- Museum location
- Information about the museum’s Latin American and Caribbean art collection
- General information about group visit offerings and fees
- Contact information to request a group visit

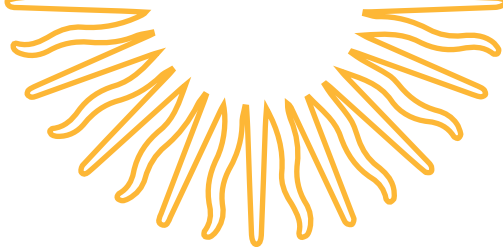
Highlights of the collection:
This section will provide you with a selection of art pieces and artifacts from each museum’s collection. You can use these examples as part of a classroom activity, lesson plan or a visit to the museum. Please confirm with the museum if these, or any other piece you are interested in from the collection, are on display before your visit. For each museum you will find two-to-three highlights with:

- Image of the piece
- History or description of the work
- Connections to the classroom and suggested activities that you can develop during your visit, as well as in the classroom before or after your visit to the museum

Additional resources:
Most museums provide resources for K-12 teachers on how to use the museum as an educational resources related to specific content of the collection. You can find this information in the education or learn section of each museum’s website. Some of these resources include:

- Lesson plans and resources for educators
- Professional development programs for educators
- Essays and research articles about specific artworks or collections
- Events related to Latin American and Caribbean culture

Use this information to learn about the different museums and to acquire a general understanding of how each can serve as a resource to infuse different aspects of Latin American culture in your classroom. This Museum Guide is intended to provide you with general information to support more detailed research and planning into how they can be incorporated into classroom lessons.



LINKING THE MUSEUM TO THE CLASSROOM

“Museums are much more than art and artworks carry knowledge and records from diverse disciplines.”

The museum provides infinite opportunities for making thematic connections between artworks and school disciplines. Disciplines such as mathematics, science, the environment, engineering, English language, literature, history, psychology, among others, can be explored with the right approach to the museum object(s). Under inquiry and dialogue-based methodology, educators act as guides and facilitate open discussions about a specific theme or artwork. Museums are much more than art and artworks carry knowledge and records from diverse disciplines, eras and regions that can support the topics studied in the classroom in many different ways. We suggest different themes throughout this Museum Guide for you to choose and implement at the classroom and during your visit to the museum.

To learn more about inquiry methodologies and teaching in the museum, we recommend the following:

- Join the course: [Art and inquiry, museum teaching strategies for your classroom](#), by the Museum of Modern Art at Coursera.
- Join the Art Museum Teaching [website](#), a forum for reflecting on practice.
- Visit the Visual Thinking Strategies [website](#).

TIPS TO MAKE THE MOST OF YOUR VISIT TO THE MUSEUM

- 1 Find a museum that connects with your class requirements and schedule a tour. Define your learning objectives and discuss them with the museum educator. If you are designing the visit from scratch, select four or five works of art to discuss over the course of an hour in the galleries.
- 2 Conduct a pre-visit activity in the classroom. Prepare your group to visit the museum, explain what you are going to see and motivate them to research about a specific theme.
- 3 Engage students' parents. Send them a note about your visit to the museum, ask for their permission and encourage them to talk about the museum at home.
- 4 At the museum, develop your visit in four or five stops (each stop is a piece) and give room for observation and discussion. You can prepare four or five guiding questions to analyze each piece, according to the aspects you want your group to explore. Throughout this Museum Guide, you will find examples of guiding questions and suggested activities.
- 5 Post-visit. Bring the discussion to the classroom. Following your trip to the museum, you will find that your students want to share their experiences and anecdotes about the museum visit. Allow your students to articulate their own thoughts and through the implementation of an activity, inspire them to rethink, ask questions and to research the objects/theme they explored at the museum.
- 6 Beyond the museum experience. The visit to the museum can have a larger impact in your group if from time to time you suggest in-class connections with the museum, encourage them to explore the collection and museum website to do their homework. Invite them to visit the museum with their family and friends.

To consider:

** While planning your visit to the museum, keep in mind logistic aspects such as times and duration of transportation, parking space for the bus, schedule and places for having lunch, location of bathrooms, and to have enough chaperons in your group to divide the students into smaller groups for gallery tours and activities.*

** Explain the rules of behavior in the museum, without showing prohibitions, but instead, encourage them to think on the importance of the artworks and its conservation. As well, raise awareness on the fact that other groups will be visiting the museum and sharing gallery space with your group.*

MUSEUMS WITH LATIN AMERICAN AND CARIBBEAN ART COLLECTIONS IN NEW YORK CITY

- *Metropolitan Museum of Art*
- *Brooklyn Museum*
- *Hispanic Society of the Americas*
- *Museum of Modern Art — MoMa*
- *El Museo del Barrio*
- *Other Resources*

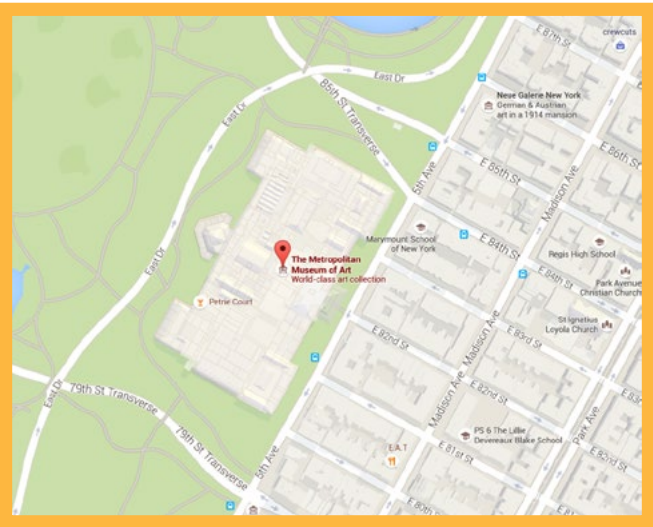


Plaque with Crocodile Deity
Brooklyn Museum

THE METROPOLITAN MUSEUM OF ART

THE MUSEUM

The Metropolitan Museum of Art (MET) is an encyclopedic museum and the largest art museum in the United States. It contains more than two million works in its collection, covering most of the areas and periods of universal history. Egyptian, Greek, Roman, Asian, Arabic and Art from Oceania and the Americas are all represented and exhibited at the MET, ranging from ancient history, to medieval, modern and contemporary arts. In addition, the museum is home to encyclopedic collections of musical instruments, costumes, weapons and armor from around the world and interior design. It was founded in 1870 by a group of businessmen, financiers and leading artists of that time, aiming to bring art and education to the American people.



61000 5th Ave.
New York, NY 10028
www.metmuseum.org

LATIN AMERICAN AND CARIBBEAN ART IN THE COLLECTION

The MET houses a valuable collection of art from the Americas that encompasses the Latin American and Caribbean region. It is characterized by its pre-Columbian collection, which includes iconic artworks from the greatest civilizations of the Americas: Aztecs, Mayas, Incas, Colombian. In 1969, the businessman and philanthropist Nelson A. Rockefeller donated his more than 3,000-piece from Africa, Oceania, and the Americas to the museum. This collection has a particular story, as it was acquired by the Rockefellers during several years of travels around Africa, Oceania and the Americas. From then on, the MET started a conscious effort to acquire art from those regions.

Despite the fact that pre-Columbian art is the highlight of the MET’s Latin American and Caribbean region pieces, the museum also houses colonial, modern and contemporary artworks in smaller quantities. The recent appointment of a curator of modern and contemporary Latin American art shows the museum’s intention to acquire and research collections from those periods.

Browse the collection [here](#).

The MET [Modern and Contemporary Mexican art](#) Collection.

GROUP VISIT INFO

The MET offers [K-12 school groups](#) programs, including guided visits, K-12 Studio Art Workshops, Resources for Students on the Autism Spectrum, Self-Guided Visits, and audio guides.

Check their website for more information about scheduling details and fees. To request an appointment, complete this [form](#).

Read visitors [tips and policies](#) and the group visit [Frequent Q&A](#).

GENERAL INFORMATION

Hours: Open 7 Days a Week

- Sunday–Thursday: 10:00 a.m.–5:30 p.m.
- Friday and Saturday: 10:00 a.m.–9:00 p.m.
- Closed Thanksgiving Day, December 25, January 1, and the first Monday in May

Group Fee:

All fees are waived for schools located within the five boroughs of New York City due to the generous support of Lewis B. and Dorothy Cullman. Schools outside New York City pay the following group rates:

- Students: \$16 each
- Required adult chaperones (one for every ten students): \$16 each
- One teacher per reservation receives complimentary admission.
- Any additional adults: \$31 each
- Groups of 15 or fewer: \$240 flat fee

CONTACT INFORMATION

Contact school programs at:
(212) 570-3711 or schoolvisits@metmuseum.org

ABOUT THE OBJECT

This pendant, made of a jadeite, features a toucan. Yet its upright stance and folded arms indicate that the figure is anthropomorphic, implying perhaps that it is a masked or transformation figure. Adding to the complexity of the image is a trophy head where the figure’s feet should be. Disembodied heads are frequent in Pre-columbian Costa Rican art. This pendant is said to be from the Atlantic Watershed region, one of the two primary areas of jade use in ancient times. The other is the northwestern province of Guanacaste. Each area is generally associated with characteristic stylistic features in jade and other antiquities.*

** Description retrieved from the Metropolitan Museum of Art website.*

Complete info sheet [here](#).
Learn more about Jade in [Costa Rica](#).

At the museum

Ask your students what animal this object represents. Afterwards, ask them to observe the object again and explore its different parts: the head, the body, the arms, the feet. Let them suggest ideas on what the purpose of the object could have been. Introduce the concept of anthropomorphy and transformation. Observe the object again and discuss. Introduce the use of Jade in the Atlantic region, and provide a map of Latin America to point out the area of Costa Rica. Mention that tropical Costa Rica is the habitat of a very large number of bird species, many of which acquired symbolic dimensions in depictions in stone.



Bird Pendant
Date: 1st–5th century
Geography: Costa Rica
Culture: Atlantic Watershed
Medium: Jadeite
Image Source: The MET’s website

ABOUT THE OBJECT

It is a funerary mask found in a high rank governor’s tomb in ancient pre-Inca Peru. At death, the lords were buried deep in monumental mud-brick platform mounds along with large numbers of objects of precious metal, shell, and cloth. As many as five masks were placed into one burial: one attached to the head of the textile-wrapped body, and the other four stacked at the feet of the deceased.*

** Description retrieved from the Metropolitan Museum of Art website.*

Complete info sheet [here](#).

At the museum

Guide your students to describe the object. Let them analyze the materials it is made from, its uses, functions, and symbols. With K-4 students you can guide them to recognize shapes, figures and colors. During the discussion, introduce the fact that this mask was made of an alloy of 74 percent gold, 20 percent silver, and 6 percent copper, which was then hammered into a sheet and shaped into the form of a face.

With 8 to 12 students, go deeper and explore the red areas of the mask. Let them know that the red mineral pigment that is obscuring the gold surface is cinnabar. The cinnabar may emulate the patterning of face paint worn by individuals of importance in the Ancient Sicán Culture.



Funerary Mask
Date: 10th–11th century
Geography: Peru
Culture: Sicán (Lambayeque)
Medium: Gold, copper, cinnabar.
Image Source: The MET’s website

MAKING CLASS CONNECTIONS WITH THE MET’S PERMANENT COLLECTION

Understanding the pre Columbian history in Latin America is a complicated task, as it involves the comprehension of thousands of years of history, and many different cultural and artistic traditions. The two major civilizations are the Aztecs and Incas; however, both were built upon the millenary cultural traditions of the Central American and Andes areas, respectively. Those two civilizations were also the ones Spanish people found and made contact with; hence, there is much more information about them.

Given the complexity of the Americas’ ancient history, it is suggested to guide your visit for K – 8 students under one theme (i.e. Andean Culture) and show objects from one region at the time (i.e. Peru) in relation to that theme. For 9 -12 students, themes could progressively vary and cover transversal themes (i.e. Rituals in Ancient Latin America), with objects from more than one region of the Americas (i.e. Mexico, Costa Rica, Ecuador).

The Nelson A. Rockefeller Collection at the MET provides a vast opportunity to explore multiple themes and make curricular connections between the museum and the understanding of Latin American and Caribbean roots and origins. Rituals, goddesses, spiritual beliefs and the world’s view of the ancient Latin American and Caribbean man and woman are embedded in each piece. For instance, educators can prepare visits to the museum focusing on themes such as Ancient Latin American, Pre-Columbus history, religion, ceremonies and rituals, royalty, hierarchic symbols, Mayan culture, Andean Culture, Andean Music, animal symbolism, dualism, power, among others. An interdisciplinary approach to these themes will allow your students to make curricular connections with other courses, such as literature, music, art making, science, and history.

“Rituals, goddesses, spiritual beliefs and the world’s view of the ancient Latin American and Caribbean man and woman are embedded in each piece.”

ABOUT THE PIECE

This incense burner depicts a Mayan king, and it would have been used to make offerings carried by smoke to the spirits and deities in the supernatural realm. Rulers are represented in Mayan art as communicators with the supernatural and the living may have sought their continued intervention after death.*

** Description retrieved from the Metropolitan Museum of Art website.*

Complete info sheet [here](#).

ACTIVITIES

Before visiting the museum

Ask your students to research about Mayan Culture and its religion. At class, watch a three-minute video about the [discovery of the world's largest pyramid at the Lost Mayan City Of Mirador](#), in Guatemala. Afterwards, lead the group to imagine how living in Mayan's time would be like, if they could travel back in time. Brainstorm some ideas, stressing the role of the pyramids and the belief of life after death. Invite your students to write a short story about their encounter with the Mayans. Finally, encourage them to outline the things they want to learn about the Mayans.

At the museum

Invite your students to carefully observe the bearded figure, analyze his body and cross-legged position. Ask your students to describe the ornaments he is wearing and let them distinguish his royal image and support their arguments based on evidence. Introduce key information about Mayan belief that when a ruler died he became divine. Explain the use of censers in rituals and guide them to discover how this figure was used as a censer.

Post visit activity at the school

Ask your students to research Mayan rituals. Discuss the importance of rituals and the presence of hierarchic symbols in them. Make groups of 4 or 5 and give them 15 minutes to write a script about the encounters of kings and gods. Then, give them 10 minutes to rehearse a one-minute play. Afterwards, each group performs in front of the class. At the end, reflect on the symbols and rituals performed.

Grades: 7–11

Themes: Mayan culture, royalty, hierarchic symbols, rituals, performance



Censer, Seated King
Date: 4th century
Geography: Guatemala,
Mesoamerica
Culture: Maya
Medium: Ceramic
Image Source: The MET's
website



Panpipe Vessel
Date: 14th–15th century
Geography: Peru
Culture: Chimú
Medium: Silver, malachite
Image Source: The MET's website

ABOUT THE PIECE

Vessel in the shape of an Andean man playing a panpipe. Elaborate vessels such as this, which often have a short section cut out at the rim for pouring, were probably used in royal or ceremonial drinking rituals before being placed in the burial of an important person. Music was an essential part of political and ritual activity in many ancient American cultures, but also performed during daily activities or for entertainment.*

** Description retrieved from the Metropolitan Museum of Art website.*

Complete info sheet [here](#).

ACTIVITIES

Before visiting the museum

Ask your students to research about Ancient Andes and bring pictures of iconic symbols of that culture to the classroom. Break your students up into groups of four. Ask them to design a newspaper cover page about the Andean culture and its main characteristics. At the end, let them present their finished work to the class. Facilitate a conversation on the things they want to learn about that culture.

At the museum

Guide your students to carefully observe and describe the vessel. Analyze the tunic he is dressed in and the small bag he is carrying over his shoulder. Let your students observe that the man also wears a cap and earrings (one is now missing). Afterwards, focus on the panpipe and in the cut-out section. Discuss who is he representing and what could have been the functionality of this object.

You can bring a tablet to the museum and [Play](#) a music video of Andean music/instruments, so that your students can identify how the panpipe sounds. (Similar to the panpipe instrument, at minute 1.36).

Post visit activity at the school

First, allow your students to share their opinions about the visit to the museum. In coordination with the music teacher, research instruments from the Andes, investigate the types of sounds they produce and learn to play a song from the Andes. Reflect on the characteristics of this music and on the contribution of Andean culture to the world.

Grades: 4–8

Themes: Music, Andean music, panpipes, Andean culture

“Facilitate a conversation on the things they want to learn about that culture.”

METROPOLITAN MUSEUM OF ART:
ADDITIONAL RESOURCES

The **METMEDIA** is a multimedia platform where you can find videos, essays, **interactive timelines**, games and resources for children. Explore this Interactive timeline and 45 essays on the Art of the Americas, and watch this **Video** about the Nelson A. Rockefeller and his daughter Mary Morgan on His Collecting.

In this MET publication, you will find the essay: **Art of Africa, Oceania and Americas** by Robert Goldwater (1969).

You can also download and read the **"The Nelson A. Rockefeller Vision: Arts of Africa, Oceania, and the Americas"** publication to learn more about the Rockefeller gift.

If you are looking to engage teenagers in the museum world, invite them to read the **MET's Teens blog** and to participate in the **MET's teens advisory group**.

FOR EDUCATORS

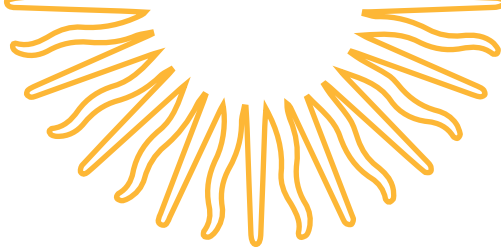
The MET provides a themed guide to explore the Pre-Columbian Latin American collection. **The art of the Americas** is a school group self-guide that you can use to prepare for your self-guided visit to the Metropolitan Museum with your students.

The MET offers several **Programs for educators** for K-12 educators that explore objects in the Museum's collection, interdisciplinary curriculum integration, and methods for teaching with objects.

Additionally, educators have access to **Resources at your fingertips** and **Organize your visit**. Use these resources to further explore how art and museums can help infuse creative and critical thinking in the classroom.

Notes:

- * Before visiting the museum, you can browse the collection and confirm if the artwork is being exhibited or not. If it is not on display, you can use the images and information provided on the Met's website to generate in-class activities and discussions.
- * We highly recommend contacting a museum educator before visiting the museum, as they can assist you to tailor your visit according to your class' interests and needs.
- * If possible, we highly recommend you visit the museum in advance and read the materials the MET offers online.



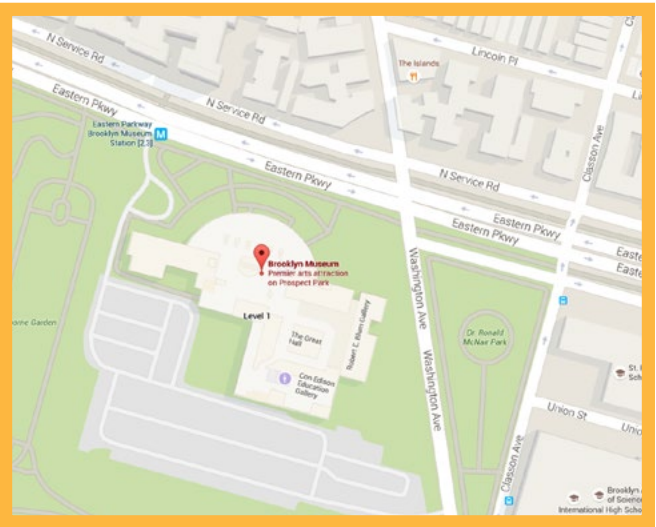
THE BROOKLYN
MUSEUM

THE MUSEUM

Founded in 1895, **The Brooklyn Museum** is one of the largest museums in the United States. Its mission is to act as a bridge between the rich artistic heritage of world cultures, as embodied in its collections, and the unique experience of each visitor.

The museum's collection ranges from ancient Egyptian objects to contemporary art. It has permanent and temporary exhibitions distributed among the five floors of the building. The permanent exhibition, Arts of the Americas, which features art objects and artifacts from Latin America, is located in the fifth floor of the museum.

Learn more about The Brooklyn Museum [here](https://www.brooklynmuseum.org).



200 Eastern Pkwy,
Brooklyn, NY 11238
www.brooklynmuseum.org

LATIN AMERICAN AND CARIBBEAN ART IN THE COLLECTION

The Brooklyn Museum has an extensive collection of over 100,000 artworks, objects and artifacts. While the collection does not focus on Latin American or Caribbean art, it has a section focused on the Arts of the Americas. This collection has over 14,000 pieces, belonging to pre-columbian cultures across South, Central and North America. Explore the Arts of the Americas collection [here](#).

Additionally, the fifth floor of the museum has a permanent collection dedicated to the Arts of the Americas with a room with many pieces of Latin American and Caribbean origin. The exhibition, *Life, death and transformation in the Americas*, exemplifies the concept of transformation as part of the spiritual beliefs and practice of the region's indigenous peoples, past and present.

GROUP VISIT INFO

The Brooklyn Museum provides several options for K-12 group visits:

- Guided visits (with an option for students with special needs)
- Self-guided visits (with an option for students with special needs)
- College tours

Book your guided or self-guided visit 7-8 weeks in advance. There is a maximum of 35 students per group plus five chaperones. The number of chaperones depends on the size and grade of the group. Fees for guided visits are \$55 for NYC Schools and \$70 for schools outside NYC. Fees for self-guided visits are \$40 for NYC Schools and \$55 for schools outside NYC.

Schedule a guided visit [here](#) or self-guided visit [here](#). Find more information about making a reservation, fees and visit details [here](#).

MAKING CLASS CONNECTIONS

The Brooklyn Museum provides an excellent opportunity for teachers to engage students in conversations about the history of the Americas and in particular about pre-colonial cultures. This museum has the advantage of displaying artworks and artifacts from Latin American and Caribbean pre-Columbian cultures, together with North American Native cultures. Throughout the exhibition, Arts of the Americas exhibited at the fifth floor of the museum, you will have access to numerous artworks and artifacts useful for K-12 teachers to enhance lesson plans related to religious beliefs, traditions, industries and overall historical events in the Americas, dating to the colonial era to modern times.

In particular, the exhibition Life, Death and Transformation in the Americas, presented in conjunction with Arts of the Americas, provides teachers with over one hundred artifacts useful to infuse Latin American and Caribbean culture in the classroom. Teachers can use these artifacts to discuss several themes, including religion, life, death, transformation, fertility and regeneration in the pre-colonial era. A selection of these pieces is part of the highlights in this Museum Guide. If you are interested in exploring more pieces from this collection, please visit the section of the museum’s website dedicated to the Life, Death and Transformation in the Americas exhibition.

GENERAL INFORMATION

Hours:

- Wednesday: 11 a.m.–6 p.m.
- Thursday: 11 a.m.–10 p.m.
- Friday–Sunday: 11 a.m.–6 p.m.

Admission (suggested):

- Adults: \$16
- Students: \$10
- Adults 62 and over: \$10

Ages 19 and under: Free

CONTACT INFORMATION

The Brooklyn museum does not process reservations by telephone. If you have any question contact them at: (718) 501-6221 or youth.tours@brooklynmuseum.org

- Any additional adults: \$31 each
- Groups of 15 or fewer: \$240 flat fee

ABOUT THE PIECE

This ornament of the Cocle Culture features an image of The Crocodile God. In Panama, the Crocodile God was the principal deity for more than a thousand years and was most likely associated with strength, the sun and water, and fertility. The ruling elite probably wore prestige ornaments like this one in order to appropriate the power of crocodiles, fierce animals connected to the underworld since they float on water and drag their prey below to drown it. On this plaque, the crocodilian being may be a creator god or a transformative image of the wearer. Smaller crocodiles surround the central figure, and the triangular border design simulates the animal's protective ridge-like scales.*

* Description retrieved from the Brooklyn Museum's website.

Complete info sheet [here](#).

ACTIVITIES

Before visiting the museum

This piece is useful as a resource to study religious belief of Pre-Columbian cultures. You can start the lesson by teaching your students about colonialism and cultures native to Latin America and the Caribbean. You can use the Cocle culture from Panama as an example of how was Latin America before Spanish conquistadores ruled, before going to the museum.

At the museum

Encourage students to closely observe the piece, its materiality and figures. Ask them to discuss their findings with the rest of the group. Make sure to provide students with the information about the piece and about the Cocle culture as the conversation

progresses (You can find more information about the piece on the museum's website). Ask your students to draw the piece or a detail of it and keep the drawing for a classroom activity.

Post visit activity at the school

4-12 Grades: Ask your students to bring the drawing made at the museum and to create an art piece based on the drawing. This can be a three-dimensional object created using clay, a collage made with pieces of magazines, another drawing or a painting. Ask students to share their pieces with the rest of the class, describing their creations and the reason behind their creative decisions.

9-12 Grades: Complement the previous activity with a research paper on religious beliefs before colonialism in the Americas.

The objective of the classroom activity is to help students understand the relevance of nature in pre-colonial cultures, visible in the selection of materials and images of some of their most iconic artifacts.

Grades: 4-12

Themes: Life/Death, Religion, Animals

“The objective of the classroom activity is to help students understand the relevance of nature in pre-colonial cultures, visible in the selection of materials and images of some of their most iconic artifacts.”



Plaque with Crocodile Deity
Dates: ca. 700-900
Culture: Cocle
Medium: Gold
Place Found: Sitio Conte, Cocle Province, Panama
Image Source: The Brooklyn Museum's website

ABOUT THE PIECE

This sculpture of a man carrying a human skeleton on his back exemplifies the dualism of life and death that permeates Huastec and Mexican (Aztec) art. Representing life, the human figure is the Aztec wind god, Ehecatl-Quetzalcoatl, who created humankind and is identifiable by his J-shaped ear pendants. Representing death, the skeletal figure with a protruding heart wears a collar and skirt decorated with a half-circle motif that was associated with the sun and the planet Venus. Venus, called the morning star, was another important god, thought to pull the sun across the sky and down into the underworld.*

** Description retrieved from the Brooklyn Museum’s website.*

Complete info sheet [here](#).

ACTIVITIES

Before visiting the museum

This piece is a useful resource to study religious beliefs and the concept of life and death in Pre-Columbian cultures. You can start the lesson by teaching your students concepts of life and death in different religions and cultures around the world. You can use samples from the Egyptian and Latin American culture to create a parallel study of the notion of life, death and the symbols related to each belief system.

At the museum

Encourage students to observe the piece closely, analyzing its materiality and shape. Ask them to analyze the position of the arms, gaze and clothing of the statue and to share their observations with the class. Discuss the connection between their observation to the figure as they relate to the

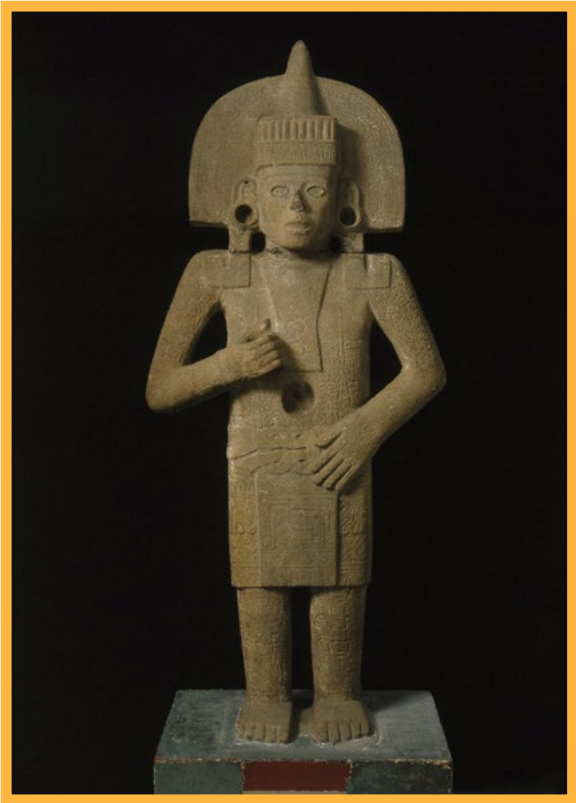
information provided in the website about this piece. Ask your students to create a narrative or short story about this statue based on their observations and to keep that until the next activity at the classroom.

Post visit activity at the school

Ask your students to review their narrative or short story created at the museum. Ask them to highlight whether life or death is a common theme in their story. Based on their answer, split the class in groups of 3-4 people. Half of the groups can be assigned the theme of death and the other the theme of life. Ask each group to think and choose symbols that can be currently related to life and death in our culture. Ask each group to share their findings with the class. After each group has shared their findings, discuss the difference between current symbols of life and death, and this kind of symbols from Pre-Columbian cultures. The objective of the classroom activity is to encourage students to analyze objects related to pre-colonial cultures and to understand the importance of both life and death in these cultures.

Grades: 4-12

Themes: History, Life/Death, Religious beliefs, Dualism



Life Death Figure
Dates: 900-1250
Culture: Huastec
Medium: Sandstone, traces of pigment
Place Found: between San Vicente Tancuayalab & Tamuin, San Luis Potosi, Mexico
Image Source: The Brooklyn Museum’s website



Mantle ("The Paracas Textile")
Dates: 100-300 C.E.
Culture: Nasca
Medium: Cotton, camelid fiber
Place Found: South Coast,
Paracas, Peru
Period: Early Intermediate
Period
Image Source: The Brooklyn
Museum's
website

ABOUT THE PIECE

This extraordinarily complex mantle, or cloak, is one of the most renowned Andean textiles in the world. It was most likely used as a ceremonial object. The ninety figures decorating the border, created by needle knitting, have been interpreted as a microcosm of life on Peru's South Coast two thousand years ago, with a particular focus on agriculture. Many of the images illustrate native flora and fauna as well as cultivated plants. Costumed figures may represent humans impersonating gods and acting as intermediaries between the real and supernatural worlds. Severed human trophy heads are shown as germinating seeds, suggesting the practice of ritual sacrifice and the interconnected cycles of birth and death.*

* Description retrieved from the Brooklyn Museum's website.

Complete info sheet [here](#).

ACTIVITIES

Before visiting the museum

Ask your students to research the Nasca culture, focusing on finding elements and symbols that are representative of this culture. Divide the class into groups of 3 to 4 students and ask each group to take 15 minutes to discuss each student's findings about the Nasca culture and to identify common elements and icons in their research. After the discussion, ask each group to use a large sheet of paper to draw or write these icons and to present them to the class.

At the museum

Ask your students to look closely at the mantle and to choose a detail in it. Give each student a blank piece of paper and a pencil. Ask them to fold a sheet of paper

in a half. In the first half, ask them to write the reason why they decided to choose that particular element in the mantle. In the second half, ask them to draw that element. Give them 10 minutes for this activity and then invite them to share their findings with the class.

Post visit activity at the school

Ask your students to form groups of 3-4 people and share their drawings and findings with each other. At first, students should talk within their groups, sharing their work at the museum. Then, students can combine their drawings from the museum to create a collective piece or interpretation of the mantle. Ask each group to write a story based on their collective drawing. If each group were a different community, what would their drawing say about them? What story would it tell?

For students in 9-12 you can ask them to write an essay about religious rituals in Pre-Columbian cultures. They can use the mantle as a reference but encourage them to look for more examples of cultural artifacts and art objects that depict scenes of religious rituals.

Grades: 4-12

Themes: Religious rituals, animals

ADDITIONAL GUIDES

The Brooklyn Museum provides themed guides to explore the collection, focusing on **grades K–2** and **grades 3–12**. The former guides have an estimated in-gallery duration of 60 minutes while the latter have a suggested duration of 75 minutes. Educators can explore topics including art stories, people in art, activism and art, among other topics.

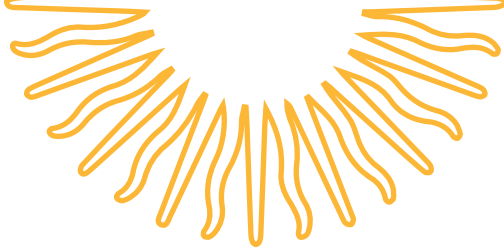
Additionally, educators have access to **teaching resources** based on the museum’s collection, covering topics from ancient history to contemporary art. Use these resources to further explore how art and museums can help to infuse creative and critical thinking in the classroom.

SPECIAL EDUCATION PROGRAMS

The Brooklyn Museum offers several professional programs for K-12 teachers, designed to help them make connections with the museum and the school curricula. These offerings include:

- **Professional development workshops** for principals and teachers, including ArtXchange for K–8 art teachers.
- **Teacher Leadership Program** are free, monthly drop-in workshops on how to experience art with your students
- **Evening for Educators** is an open house with art-making, curator talks, and teaching ideas.
- **Teacher Institutes** are six-day, collection-based academic courses for K–12 teachers of all subject areas to practice creating inquiry-based learning experiences.

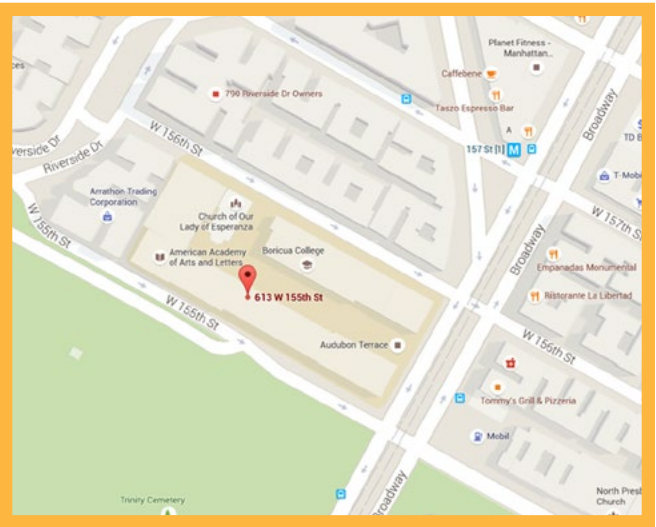
“The Brooklyn Museum offers several professional programs for K-12 teachers, designed to help them make connections with the museum and the school curricula.”



HISPANIC SOCIETY OF
THE AMERICAS

THE MUSEUM

In 1904, Archer Milton Huntington funded the **Hispanic Society of America**, a space dedicated to the arts, literature, and culture of ancient Iberia, Spain, Portugal, Latin America, and all other areas where Spanish or Portuguese has been spoken. The collections of the Hispanic Society are unparalleled in their scope and quality outside the Iberian Peninsula, addressing nearly every aspect of culture from the Neolithic to the present. The collection housed in its original Beaux-Arts building on Broadway is well known for its works by famous Spanish painters, such as El Greco, Velázquez, Murillo, Goya, Fortuny, and Sorolla.



613 W 155th St.
New York, NY 10032
www.hispanicsociety.org

LATIN AMERICAN ART IN THE COLLECTION

Mr. Huntington was a collector of Spanish Art, including some pieces from Latin America, as these reflected the Spanish presence in the Americas. However, these pieces are not usually highlighted in the description of the collection and only a few of them are currently exhibited in the galleries. Artworks from Latin America include silver ornaments typically used in religious ceremonies, colonial paintings and sculptures from churches and monasteries. Currently, in an effort to expand its collection from Latin America, the museum just acquired “El Costeño” from José Agustín Arrieta.

In 1920, Archer Milton Huntington also founded the establishment of two important Columbia University entities: the Department of Latin American and Iberian Cultures, and the Hispanic Institute, a Latin American and Iberian cultural and research center.

FAMILY PROGRAMS

Cuéntame un cuadro is an educational program offered in Spanish for families and children from 5 to 14 years old. Participants will have the opportunity to explore different works of art from the museum’s renowned collections. This free program will be offered on the last Saturday of each month at 11am. To RSVP, contact the Department of Education and Public Programs.

GENERAL INFORMATION

Hours:

- Sunday 1:00 p.m.–4:00 p.m.
- Tuesday to Saturday: 10:00 a.m.–4:30 p.m.

CONTACT INFORMATION

Contact the Department of Education and Public Programs at Education@hispanicsociety.org or at (212) 926-2234 ext. 209.

Visit the Hispanic Society on [Facebook](#) and [Instagram](#).

ABOUT THE PIECE

José Agustín Arrieta is Mexico’s best-known painter of “genre” (scenes of everyday life) and individual popular types.

El costeño is a portrait of a young man of African descent, traditionally identified in the 19th century as coming from the Gulf Coast region near Veracruz, seat of the largest Mexican Afro-Hispanic ethnic group. He is holding a basket of typical Mexican tropical fruits, as though bringing it to an employer’s table.*

** Description retrieved from the artwork label at the Hispanic Society of the Americas.*

Read Sotheby’s Catalogue note [here](#).

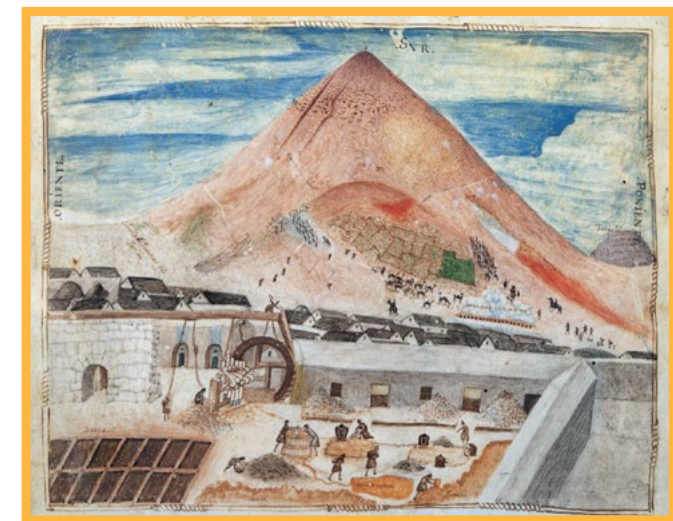
African presence in Latin America

At class, or during the school visit to the museum, the group should start by observing the painting and then reflecting on the boy’s attitude, clothes, and action he is carrying out.

Introduce key information about the African presence in Latin America. Ask your students about the boy’s ethnicity and social position. The group can discuss topics such as identity, African Slavery in the Americas, and identity symbols that reveal who he is.



El costeño
Date: 1843
Artisti: José Agustín Arrieta (Mexico)
Medium: Oil on canvas
Image Source: Pinterest.com



The Silver Mine at Potosí
Date: Circa 1585
Artist: Anonymous (Spain)
Medium: Watercolor on parchment
Image Source: www.learn.columbia.edu/hispanic

ABOUT THE PIECE

Ask your students to observe the different elements and scenes present in the painting. For instance, the artist has depicted the Casa de la Moneda in the foreground with the furnaces and melting pots, and large piles of silver ore. Many indigenous people can be seen working in the various stages of the melting process. The Cerro rises up in the background, with a cross on its summit. The slopes of the Cerro are filled with caravans of llamas and herders, horsemen, and others going to work in the mines. *

* Description retrieved from the website “A Collection in Context: The Hispanic Society of America”.

Read more about the artwork [here](#).

Themes:

Slavery/ forced work in Latin America

This painting depicts several scenes that can be analyzed to introduce topics such as mining in Latin America, slavery, the economic purpose of the Spanish Colony and the route of the silver from Bolivia to Spain.

MAKING CLASS CONNECTIONS WITH HISPANIC SOCIETY’S PERMANENT COLLECTION

The collection provides a vast opportunity to explore the encounter between the old and the new world, and to study the social, artistic and cultural characteristics of both worlds. In order to understand what Latin America and the Caribbean are in the present, it is necessary to understand the process of “mestizaje” and syncretism between these two worlds, which started with the arrival of Columbus to America. Hispanic cultural heritage has shaped and influenced current Latin America.

Your visit to the Hispanic Society is a way of opening a door into the past and observing the similarities and differences between Spain and Portugal, and its colonies, in matters of artistic expression, religion, language, and traditions. During your visit to this museum, you could focus on themes such as colonialism, slavery, Latin American history, memory, cultural heritage, “mestizaje”, religion, Spanish heritage and cultural syncretism.

“Hispanic cultural heritage has shaped and influenced current Latin America.”

ABOUT THE PIECE

Joaquin Sorolla's "Vision of Spain," 1911–19, a huge mural filling an entire room, was commissioned by Archer Milton Huntington, and was completed in 1919 and installed at the Society in 1926. The large mural painting represents eleven regions of Spain and focuses on rural life and its customs, emphasizing traditional dress and festivities. Sorolla dedicated eight years to this ethnographic study, a period chronicled in his hundreds of preparatory sketches, gouaches, oil studies, and full-scale paintings. The resulting work has become an important map of diverse regional Spanish identity.*

** Description retrieved from the Queen Sofia Spanish Institute's [website](#).*

ACTIVITIES

Before visiting the museum

Ask students to bring pictures and a brief description of religious festivities in Latin America and the Caribbean. Most likely, their caretakers could be familiar with some of them. Ask them to describe those ceremonies at the classroom and introduce the arrival of Catholicism within the Spanish expansion. Explain to your students that at the museum they will see many artworks related to the preaching of Christian Gospel.

At the museum

The group could start by observing the painting and then analyze the different elements depicted in it. Ask them to identify symbols, and compare and contrast them with one of the pictures that one of the students brought to the class. Make connections between them and explain the definition of syncretism and how it is evident in the images they brought to class.

Post visit activity at the school

Understanding syncretism. Pair your students in couples and ask them to describe different symbols they see in the city in their daily life. Afterwards, ask them to draw those symbols on the blackboard. Then, also with its pair, guide them to explore how the juxtaposition of symbols can generate new ones. Invite

them to use their imagination to create one or two the combinations of two symbols in one.

Discuss the similarities of their creations with the cultural fusion between Latin American and Spanish cultures.

Grades: 8–12

Themes: Syncretism, Catholicism in Latin America, religious traditions.



Los Nazarenos (detail from Mural)
Date: 1914
Medium: Oil On Canvas
Artist: Joaquín Sorolla (Sevilla)
Image
Source: www.museodelprado.es

ABOUT THE PIECE

Casta Painting is a deep tradition of popular figure representations in Mexican painting going back to the 17th century, which depicted the various racial/ethnic mixtures of the then Spanish colony. The Painting displays a Mestizo father and Indigenous mother with their son. “It belongs to a larger series of works that seek to document the inter-ethnic mixing occurring in New Spain among Europeans, indigenous peoples, Africans, and the existing mixed-race population. This genre of painting, known as pinturas de castas, or caste paintings, attempts to capture reality, yet they are largely fictions”.*

** Description retrieved from Khan Academy’s [website](#).*

ACTIVITIES

Before visiting the museum

Where are you from? Discuss in class where students and their parents are from. Explain that the ethnic diversity of Latin America has some similarities with the ethnic diversity of the United States of America. Using a computer, tablet or a sheet of paper, create a Facebook type “about” page, where students write information about their family and decorate with pictures. Reflect on the type of artwork they are going to see at the museum.

At the museum

Explore the painting and ask your students to describe each character individually, their clothes, posture and relationship between them. Introduce some facts about New Spain (in Mexico) and discuss what does it mean to be mestizo. You can bring some texts written by mestizos where they describe how they felt not being Indigenous, and not being Spanish. This has been

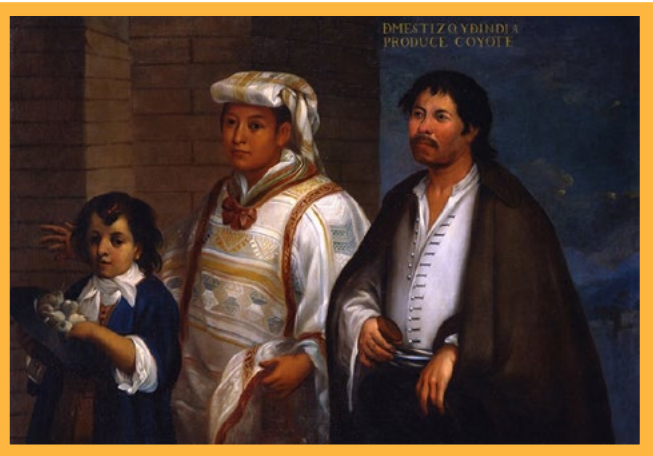
an important question for Latin American people for centuries.

Post visit activity at the school

Give room to your students to ask you questions about race, power, oppression and racial “mestizaje”. Invite them to prepare a photo collage mural of their faces. Give them time to take pictures of themselves, print and paste the pictures. An alternative to the collage is creating a time-lapse video with the multiple faces of all of the students in the classroom.

Grades: 5–8

Themes: Ethnicity, racial diversity, respect, tolerance, multiculturalism.



De Mestizo y de India produce Coyote
Date: Circa 1720
Medium: Oil on canvas
Artist: Juan Rodríguez Juárez
(México)
Genre: Casta painting

MORE RESOURCES

- A Collection in Context. The Hispanic Society of America, produced by the Media Center for Art History at Columbia University, is a multimedia resource that includes a 3D visit to the galleries, and research about the collection highlights and essays.
- Essay on Casta painting. Guide elaborated by the Brooklyn Museum of Art.
- Essay on Spaniard and Indian Produce a Mestizo, attributed to Juan Rodríguez at the Khan Academy.
- Metropolitan Museum of Art Essays about The age of exploration, the Art of the Spanish Americas, and the Colonial Latin American Collection.

Notes:

- * Currently, the Hispanic Society of the Americas website is under construction, so please contact the Education Department directly via phone or send an email to the Education Department.
- * We highly recommend talking to the museum educator before your visit, to tailor your tour according to your group and curricula interests.

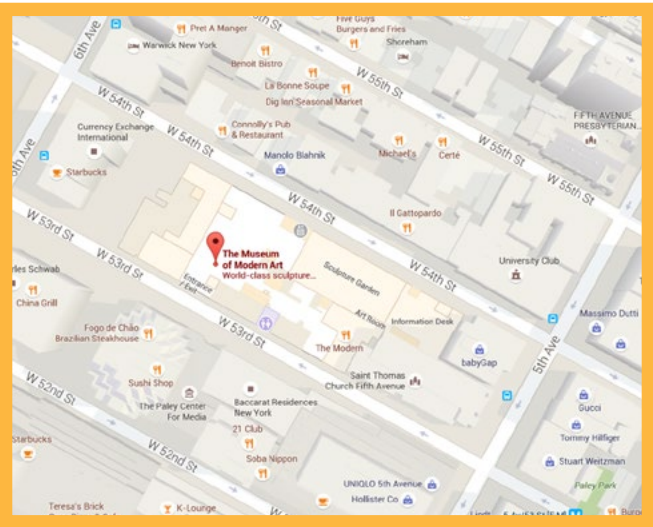
“The Hispanic Society of America, produced by the Media Center for Art History at Columbia University, is a multimedia resource...”

MUSEUM OF MODERN ART
— MOMA

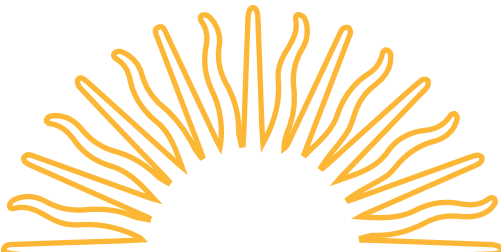
THE MUSEUM

Founded in 1929 as an educational institution, the **Museum of Modern Art** is dedicated to being the foremost museum of modern and contemporary art in the world. As an educational organization, it provides open access to its digital collection, several multimedia resources, and practical tools for educators.

The museum's collection includes works of architecture and design, drawing, painting, sculpture, photography, prints, illustrated books and artist's books, film and electronic media.



11 West 53rd Street,
New York, NY 10019
www.moma.org



LATIN AMERICAN AND CARIBBEAN ART IN THE COLLECTION

Despite not been recognized for its Latin American Art, MOMA has the most extensive collection of modern Latin Art in the U.S. However, from the collection, consisting of more than 3,000 works by artists such as Gego, David Alfaro Siqueiros, Frida Khalo, Diego Rivera, Jesús Rafael Soto, Joaquín Torres-García, and many others, only a little over 30 are on display.

The Latin American artworks are not placed in an exhibition hall solely dedicated to Latin American in the museum because they do not categorize their selections geographically, but in dialogue with their respective moments within the historical process of constitution of modern art.

Browse the collection [here](#).

GROUP VISIT INFO

- NYC Public High Schools and NYC Title 1* Public K–8 access the following programs for free:
- One-Part MoMa visit, which consists of exploring three to four works of art in-depth.
 - Three-Part Program, which includes one in-school pre-visit lesson, one MoMA visit, and one in-school post-visit lesson (NYC only).

MAKING CLASS CONNECTIONS WITH MOMA'S PERMANENT COLLECTION

MoMa’s Collection provides a vast opportunity to explore multiple themes and make curricular connections between the museum and the classroom; at the same time, this collection provides an opportunity to disseminate and discuss the Latin American and Caribbean culture in class. For instance, educators can prepare visits to the museum focusing on themes such as identity, history, memory, storytelling, cultural heritage, environment and urban development, among others.

GENERAL INFORMATION

Regular Hours:

- From Monday to Sunday: 10:30 a.m.–5:30 p.m. Thursday: 11 a.m.–10 p.m.
- Except Friday: 10.30 a.m.–8.00 p.m.

Admission:

- Adults: \$25
- Seniors (65 and over with ID): \$18
- Students (full-time with current ID): \$14
- Children (16 and under): Free

*This policy does not apply to children in groups.

Check K-12 groups fees [here](#).

CONTACT INFORMATION

Contact School Programs at (212) 708-9685 or schoolprograms@moma.org
Check the K-12 students’ website [here](#).

Scheduling details and Frequent Q&A.

Connect with MoMA in School Media.

ABOUT THE PIECE

Artworks such as the Self-portrait with cropped hair by Frida Kahlo lead to explorations of the self and the personal identity one chooses to reflect or portray. Kahlo painted Self-Portrait with cropped Hair shortly after she divorced her unfaithful husband, the artist Diego Rivera. As a painter of many self- portraits, she had often portrayed herself wearing Mexican women’s traditional dresses and flowing hair; now, in renunciation of Rivera, she painted herself short-haired and in a man's shirt, shoes, and oversized suit (presumably her former husband’s).

** Description retrieved from the MoMa’s Website.*

Find the complete info sheet and multimedia resources [here](#).

ACTIVITIES

Before visiting the museum

Introduce your students to the art of portraiture. Choose 4 famous portraits, split your students into four groups and let each group analyze one portrait. Ask them to talk about the personality of the artist based on their portraits. Let them discuss the reasons why these artists chose to depict themselves. Explain what they will see during their visit to the museum

At the museum

The group could start by observing the painting and think of one word that can describe what they are seeing. Based on those words, guide your students to reflect on the artist’s attitude, glance, clothes and hair. Finally, focus on the lyrics the artist wrote at the top of the painting and Invite them to think of the artist intention.



Self-portrait with cropped hair
Date: 1940
Medium: Oil on canvas
Artist: Frida Kahlo (Mexico)

Post visit activity at the classroom

After the exploration of Frida’s identity, go to the classroom and engage your students in painting their own self-portrait, encouraging them to include symbols or an object that reflects their own identity. Discuss the power of the art of portraiture, and mention other famous portraits that other artists have made.

Grades: 8–12

Themes: The self, personal identity.

ABOUT THE PIECE

Collective Suicide is an apocalyptic vision of the Spanish conquest of Mexico. Siqueiros shows armored Spanish troops advancing on horseback, a bowed captive staggering before them in chains. The broken statue of a god demonstrates the ruin of the Indigenous culture. Chichimec Indigenous people, separated from their tormentors by a churning pit, slaughter their own children, hang themselves, stab themselves with spears, or hurl themselves from cliffs rather than submit to slavery.

** Description retrieved from the MoMa’s Website.*

Watch School Program at MoMa video [here](#).
Check the complete info sheet [here](#).

ACTIVITIES

Before visiting the museum

Introduce your students to the events of the Spanish conquest of Central and South America. Ask them to research how and when Spaniards arrived to America and the type of weapons they brought with them, in comparison to the ones owned by native Americans around the XV century.

At class, draw two charts in the blackboard (one for Spanish weapons and the other for Native American weapons). Encourage your students to draw the different weapons each group had. Then, discuss how their encounter might have been. Finally, ask them the details they would like to know about the Spanish Empire.

At the museum

Collective Suicide leads to navigate the intricate past of Latin America while it was under the Spanish and

“Collective Suicide leads to navigate the intricate past of Latin America while it was under the Spanish and Portugal domain.”

Portugal domain. Through observing this painting, the educator can facilitate a conversation about memory, power and social justice. Invite your students to observe the colors and shapes depicted in the painting. Guide them to carefully explore the individual characters placed at the bottom part of the artwork and open it up for interpretation. Afterwards, reveal the name of the painting, and analyze the reason behind the artist choice.

Post visit activity at the classroom

Imagine the encounter of two different and unknown worlds and the role technology and weapons play in the interaction of both groups. Write and illustrate a short story about it. It can also be done as a comic book.

Grades: 8–12

Themes: History, memory, Spanish Colonialism, heritage, “mestizaje” and social justice.



Collective Suicide
Date: 1936
Artist: David Alfaro Siqueiros
(Mexico)
Image source: MoMa's Website

ABOUT THE ARTWORK

MoMa owns several photographs by Martin Chambi, one of the most famous Peruvian photographers of the 20th century. Chambi portrays the reality of the Andes and Andean people for the first time.

Check the complete info sheet [here](#).

ACTIVITIES

Before visiting the museum

Explain the art of black and white photography and its role in telling stories. Explain to your students how photography revolutionized the world when it first appeared and discuss at class the effects of such technology in spreading out information and images about different parts of the world. Invite them to research about the first years of photography and to explore MOMA's photography collection at home. Invite them to choose one, bring it to the class and explain why they choose that picture. What they like about it. This exercise will motivate them to see printed photos at the museum.

At the museum

Martin Chambi's black and white photos are perfect platforms to explore stories behind singular characters, such as the Indian from Paruro, also known as Chambi's giant. Guide your group to explore who is the man in the photo. You can start by observing and analyzing the clothes he is wearing. Then, you can focus on where was this photograph take. Introduce the technique of studio photos at that time.

Post visit activity at the classroom

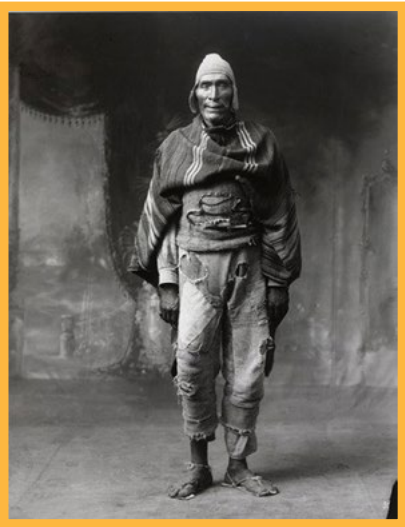
After analyzing this photograph, the students can write a two-paragraph story in pairs, and then share the results with the class. Discuss the reasoning behind

“Martin Chambi's black and white photos are perfect platforms to explore stories behind singular characters”

those stories and focus on observing the information the picture is providing to build those stories. Each team will record an audio with their story and upload it to a class common portal, blog or website.

Grades: 4–8

Themes: Photography, literature, storytelling.



Indian from Paruro
Date: 1933
Artist: Martín Chambi
(Cuzco Studio)
Image Source: MoMa's Website

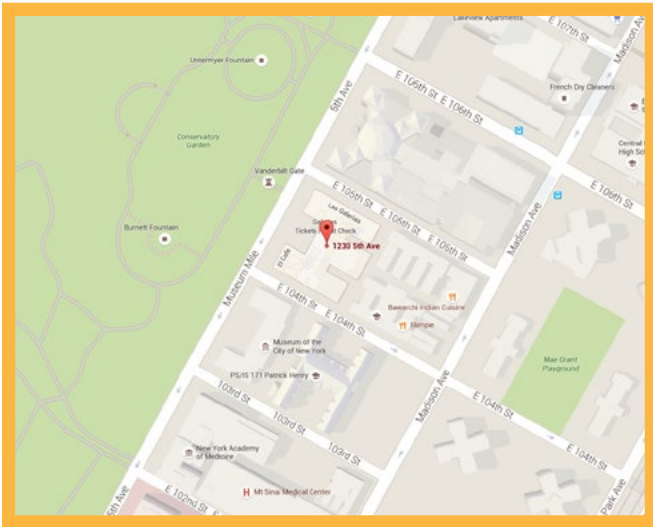
MOMA E-RESOURCES FOR TEACHERS

- Find free resources to explore international art movements [here](#).
- Multimedia. You can start with José Clemente Orozco's *Dive Bomber and Tank* [video](#).
- MoMa Learning [Tools and Tips](#).
- Themes Recommended for Elementary School (Grades K–5) [here](#).
- Themes Recommended for Middle and High School (Grades 6–12) [here](#).
- Latin American and Caribbean Modern and Contemporary Art, A guide for educators in [PDF](#).

Notes:

- * As the museum displays around 30 artworks from Latin America, before visiting the museum, you can browse the collection and confirm if the artwork is being exhibited or not. If it is not on display, you can use the images and information provided on MOMA's website to generate in-class activities and discussions.
- * We highly recommend contacting a museum educator before visiting the museum, as they can assist you in tailoring your visit according to your class' interests and needs.
- * Frequently, MoMa organizes Latin American-related temporary exhibitions together with symposia, workshops and film series.

EL MUSEO DEL BARRIO



1230 5th Avenue,
New York, NY 10029
www.elmuseo.org

THE MUSEUM

Founded in 1969, **El Museo del Barrio** has become a landmark for the Latino and Latin American community in New York City. El Museo del Barrio presents and preserves the art and culture of Puerto Ricans and Latin Americans in the United States. The museum has an extensive collection of over 6,500 objects, and each year, it produces several exhibitions and publications, bilingual public programs, educational activities, festivals and special events that aim to educate El Museo’s diverse public in the richness of Caribbean and Latin American arts and cultural history.

Learn more about El Museo’s history and mission [here](#).

LATIN AMERICAN AND CARIBBEAN ART IN THE COLLECTION

El Museo has a permanent collection of around 6,500 objects of Puerto Rican, Caribbean, Latino and Latin American origin. It is divided in four main areas:

- Modern and Contemporary
- Graphics
- Taíno/Pre-Columbian
- Popular Traditions

While the permanent collection is not in exhibition, El Museo presents temporary exhibitions featuring works from modern and contemporary Latino, Latin American and Caribbean artists.

Learn more about the [collection](#) and [temporary exhibitions](#).

GROUP VISIT INFO

El Museo provides several options for K-12 group visits:

- Guided visits (1 hour)
- Guided visits and hands-on workshops (2 Hours)
- Guided visit, artistic exploration and art-making (3 hours)
- Storytelling and hands-on workshop (90 min)
- “Around the block” (90 min)
- “Around the block,” hands-on-workshop and movement workshop (90 min)

Book your guided or self-guided visit at least 4 weeks in advance. There is a maximum of 25 students per group plus chaperones and teachers. The number of chaperones depends on the size and grade of the group. Fees for guided visits are \$125 and up for groups of 25 students.

Find here more information about the [Scheduling details & fees](#) and [Frequent Q&A](#).

MAKING CLASS CONNECTIONS

Teachers can engage students in a conversation about multiculturalism and identity, given the Latin American

and American background of the majority of exhibitions at El Museo. Some of the topics from previous exhibitions included cultural Identity, multiculturalism, storytelling, Latin American, Caribbean and American history, art history and gender equality. Therefore, teachers can utilize the museum for exploring multiple disciplines, such as social studies, history, art, music and photography, among more.

Since the museum does not display their permanent collection, this Museum Guide provides summarized information of three exhibitions held at El Museo del Barrio between 2014 and 2015. Each of these exhibitions has an educator resource that can be downloaded from the museum’s website with information about the artist(s), artworks and sample activities that can be done before and during the visit to the museum.

The museum is constantly presenting modern and contemporary artists, so we encourage you to consult continually the museum website for more information about upcoming exhibitions and events. Most of these exhibitions have a corresponding educator resource that can be useful to infuse Latin American and Caribbean culture in your classroom in addition to the resources summarized in this Museum Guide.

GENERAL INFORMATION

Hours:

- Tuesday–Saturday, 11:00 am–6:00 pm

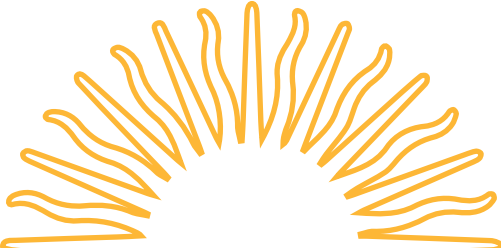
Admission:

- Students and Seniors: \$5
- Adults: \$9

** With admission to El Museo you get free access to the Museum of the City of New York*

CONTACT INFORMATION

Contact the Group Visit Coordinator at:
212) 831-7272 or groupvisits@elmuseo.org



HLIGHTS FROM PREVIOUS EXHIBITIONS:
“UNDER THE MEXICAN SKY: GABRIEL FIGUEROA”

Under the Mexican Sky is a compilation of film clips, photographs, prints, posters and documents of Gabriel Figueroa as well as other artists such as Diego Rivera, Jose Clemente Orozco, Manuel Rodriguez Lozano and José Chavez Morado. [Here](#) you will find the educator resource corresponding to this exhibition.

ABOUT THE ARTIST AND HIS WORK

Gabriel Figueroa Mateos (April 24, 1907 – April 27, 1997) was a Mexican cinematographer who worked both in Mexican cinema and Hollywood. He became an emblematic figure in Mexico through his work as a studio portrait photographer, still photographer, lighting artist, camera operator, and cinematographer.

From the early 1930s through the early 1980s, the Mexican cinematographer Gabriel Figueroa (1907–1997) helped forge an evocative and enduring image of Mexico. Among the most important cinematographers of the Golden Age of Mexican Cinema, Figueroa worked with leading directors from Mexico, the United States and Europe, traversing a wide range of genres while maintaining his distinctive and vivid visual style.

ACTIVITIES

Some of the activities for Elementary, Middle and High School Students in the resource for this exhibition include:

- Research project about cinematography (6-12)
- Film discussion (4-12)
- Art-making (4-12)
- Short-film making (6-12)
- Class discussion and essay (6-12)

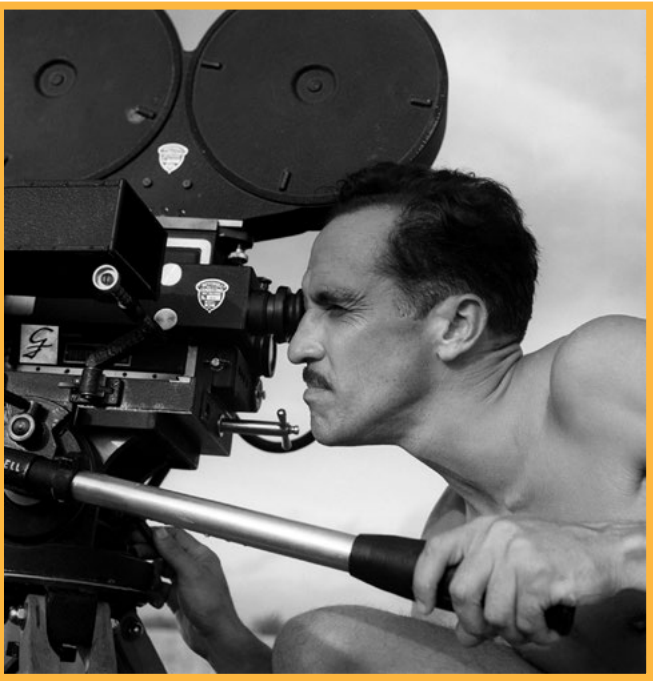
While the resource references several works that were on display during the exhibition, you can integrate this

resource to your curricula by using other images and videos available on the Internet.

Here you will be able to find a sample of Gabriel Figueroa’s [videos](#) and [images](#).

Grades: 4–12

Themes: Cinematography, social studies, storytelling.



GEORGE HOYNINGEN-HUENE.
Gabriel Figueroa Mateos
Date: 1945
[Archive Gabriel Figueroa Flores](#)
Source: Televisa Foundation

HIGHLIGHTS FROM PREVIOUS EXHIBITIONS:
“MARISOL: SCULPTURE AND WORKS ON PAPER”

Marisol: Sculptures and Works on Paper represented the artist’s first solo show in a New York museum, featuring 30 works by the artist. It was also the first retrospective to include Marisol’s work on paper in conjunction with her sculptures. The exhibition re-established Marisol as a major figure in postwar American art, fostered a broader understanding of her work, and positioned it within a larger historical context. [Here](#) you will find the educator resource corresponding to this exhibition.

ABOUT THE ARTIST AND HER WORK

Marisol was born Maria Sol Escobar on May 22, 1930 in Paris to Venezuelan parents. She was raised in the United States and Caracas. She studied art in Paris and later moved to New York to continue her career as an artist. Here, she studied at the Art Students League, the Hans Hoffman School of Fine Arts and the Brooklyn Museum school.

Common subjects in Marisol’s sculptures include women’s social roles, politics, religion and contemporary figures. She created portraits of her family, contemporary artists and historical figures using different materials such as plywood, plaster cast, clothing and metal. Many of Marisol’s sculptures were inspired by surrealism, Neo-Dadaism, American and Latin American Folk Art, and Pre-Columbian Art.

ACTIVITIES

Some of the activities in the resource for this exhibition include:

- Art Exploration (K–5)
- Research project on pop art and female artists (6–12)
- Class discussion and essay (K–12)

While the resource was designed to support a visit to the exhibition, you can easily incorporate this resource into the classroom using a projector to show images of Marisol’s work to your students. You can also find more images of Marisol’s work [here](#).

Grades: K–12

Themes: Family portraits, pop art, Latin American and American art, storytelling



My mother and I (Mi mama y yo)
Date: 1968
Artist: Marisol
Source: El Museo del Barrio’s website

ABOUT THE EXHIBITION

CARIBBEAN: Crossroads of the World is an exhibition organized by El Museo del Barrio in conjunction with the Queens Museum and the Studio Museum in Harlem. The exhibition offered an unprecedented opportunity to explore the diverse and impactful cultural history of the Caribbean basin and its diaspora. It was divided in four themes:

- Counterpoints
- Patriot Acts
- Fluid Motions
- Kingdoms of this World
- Shades of History
- Land of the Outlaw

ACTIVITIES

Here you will find the educator resource corresponding to this exhibition. The educator resource focuses on the themes of Counterpoints and Patriot Acts.* The first theme, Counterpoints, provides resources as well as a selection of artworks related to the economic developments of the Caribbean. The second theme, Patriot Acts, provides articles, videos and artworks that deal with national and regional discourses of identity, multiculturalism, colonialism and art in the Caribbean.

The resource for this exhibition does not include classroom activities. Instead, it proposes a range of topics, including national identity, colonialism, multiculturalism and the relation between the United States and the Caribbean. These topics can guide activities such as:

- Art exploration for K–8 grades, where students are invited to draw, paint or write about their identity. You can prompt this activity by asking your students, what image, word(s) or symbols reflect their identity? What do they understand by identity? What do they consider as symbols of identity?

- Class discussion and essay writing for 9–12 grade students, focusing on several topics, including Colonial and Contemporary industries, and multiculturalism in the history of the United States

** Some of the hyperlinks might not work but you can use them as references for students to do further research about the Caribbean.*

Grades: 8–12

Themes: Caribbean industries, slave trade, national identity, the United States and the Caribbean.



We Have to Dream in Blue
(Tenemos que Soñar en Azul)
Date: 1968
Artist: Arnaldo Roche Rabell
(Puerto Rico, 1955)
Source: El Museo del Barrio's website

PUBLIC PROGRAMS

Three Kings Day

Every January 6, El Museo celebrates the religious holiday Three Kings Day or *Día de Reyes*. The celebration includes a parade, music, food and family events. Educators can use this event to infuse Latin American culture in the classroom while exploring international holidays and multiculturalism in the United States. You can find the educator resource for this holiday [here](#)

Día De Los Muertos

El Día de los Muertos or Day of the Death is a Mexican holiday that began thousands of years ago with the purpose of honoring the dead. For his holiday, El Museo hosts a series of events including a colorful procession, storytelling, face painting and performances. This holiday is one of the most iconic Mexican traditions and educators can invite their students to be part of it as a way of introducing them to the Latin American culture. Find the Educator resource for this holiday [here](#).

SPECIAL EDUCATION PROGRAMS

Community + School Partnerships

El Museo del Barrio offers a great opportunity for schools and educators interested in learning about ways to connect El Museo del Barrio’s cultural resources with curricula in learning settings beyond the museum. This program, called *Making Connections*, consists of an in-depth, multi-session residency with an El Museo teaching artist. This partnership aims to help educators from partnering public schools and organizations design and implement programs that enable participants to explore culture and identity. The partnerships culminate in a year-long exhibition at El Museo.

“El Museo del Barrio offers a great opportunity for schools and educators interested in learning about ways to connect El Museo del Barrio’s cultural resources with curricula in learning settings beyond the museum.”

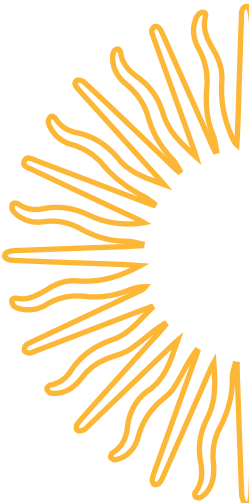
OTHER RESOURCES
RELATED TO LATIN
AMERICAN AND
CARIBBEAN CULTURES

ORGANIZATIONS

- [Smithsonian Latino Center](#)
- [Cooper Hewitt National Design Museum Latino/Hispanic Archive](#)
- [Clemente Soto Véléz Cultural and Educational Center](#)
- [Emilio Sánchez Foundation](#)
- [The Cervantes Institute - New York](#)
- [National Museum of the American Indian](#)
- [Queens Museum](#)
- [Bronx Museum of Arts](#)
- [The Cisneros Collection](#)

TEACHER’S GUIDES/ READINGS

- [The Aztec Empire](#). Guggenheim’s Arts Curriculum online.
- Building the future of education. [MUSEUMS AND THE LEARNING ECOSYSTEM](#) by the American Alliance of Museums.
- Browse the map of New York City museums [here](#).



THE GOLD MINE OF INFORMATION

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The Institute of Latin American Studies (ILAS) K-12 Outreach Program
<http://ilas.columbia.edu/resources/k-12-outreach-program/>

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Art and inquiry, museum teaching strategies for your classroom
<https://www.coursera.org/learn/artinquiry>

Art Museum Teaching website
<http://artmuseumteaching.com/>

Visual Thinking Strategies website
<http://www.vtshome.org/>

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Browse the collection
<http://www.metmuseum.org/collection/the-collection-online/search/313386?=&imgno=0&tabname=online-resources>

Modern and Contemporary Mexican art
http://www.metmuseum.org/collection/the-collection-online/search?&deptids=21&ft=*&where=Mexico&pg=1

K-12 school groups
<http://www.metmuseum.org/visit/plan-your-visit/group-visits/school-groups>

Appointment request form
<http://www.metmuseum.org/~/media/Files/Visit/Group%20Visits/School%20Groups/Guided%20Visit%20Topics.pdf>

Visitors tips and policies
<http://www.metmuseum.org/visit/plan-your-visit/visitor-tips-and-policies>

Frequent Q&A
<http://www.metmuseum.org/visit/plan-your-visit/group-visits/school-groups/faqs>

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Bird Pendant
http://www.metmuseum.org/collection/the-collection-online/search/313330?high=on&rpp=30&pg=1&rndkey=20150626&ft=*&where=North+and+Central+America%7cCosta+Rica&pos=2

Costa Rica
http://www.metmuseum.org/toah/hd/jade3/hd_jade3.htm

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Funerary Mask
<http://www.metmuseum.org/collection/the-collection-online/search/309959>

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Censer, Seated King
http://www.metmuseum.org/collection/the-collection-online/search/318345?high=on&rpp=30&pg=1&rndkey=20150626&ft=*&where=North+and+Central+America%7cGuatemala&pos=1

Discovery of the world's largest pyramid at the Lost Mayan City Of Mirador
<https://www.youtube.com/watch?v=voY8jNcuGe8>

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Panpiper Vessel
<http://www.metmuseum.org/collection/the-collection-online/search/310664>

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Play
<https://www.youtube.com/watch?v=LgoSoKZlj9k>

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METMEDIA
<http://www.metmuseum.org/metmedia>

Interactive timelines
http://www.metmuseum.org/toah/hi/te_index.asp?i=8

Video
<http://www.metmuseum.org/metmedia/video/collections/aa0a/nelson-rockefeller-and-mary-rockefeller-morgan?chanID=2d9cc48e-82e1-4a5b-be40-a4483e654edb>

Art of Africa, Oceania and Americas
<https://books.google.com/books?id=CglQc4ng0GoC&printsec=frontcover#v=onepage&q&f=false>

The Nelson A. Rockefeller Vision: Arts of Africa, Oceania, and the Americas
http://www.metmuseum.org/research/metpublications/The_Nelson_A_Rockefeller_Vision_Bulletin_Summer_2014#

The Nelson A. Rockefeller Vision: Arts of Africa, Oceania, and the Americas
http://www.metmuseum.org/research/metpublications/The_Nelson_A_Rockefeller_Vision_Bulletin_Summer_2014#

MET's Teens blog
<http://www.metmuseum.org/learn/for-teens/teen-blog>

MET's teens advisory group
<http://www.metmuseum.org/learn/for-teens/current-tag-members>

The art of the Americas
<http://www.metmuseum.org/~/media/Files/Visit/Group%20Visits/School%20Groups/Pre-visit%20Guide%20to%20Art%20of%20the%20Americas.pdf>

Programs for educators
<http://www.metmuseum.org/events/programs/met-studies/k12-educator-programs>

Resources at your fingertips
<http://www.metmuseum.org/learn/for-educators/~/media/AA1564368A61472D8BA01764B45F6FD3.pdf>

Organize your visit
<http://www.metmuseum.org/visit/plan-your-visit/group-visits/school-groups>

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Brooklyn Museum
<https://www.brooklynmuseum.org/about>

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Arts of the Americas collection
https://www.brooklynmuseum.org/opencollection/arts_of_the_americas

Life, death and transformation in the Americas
https://www.brooklynmuseum.org/exhibitions/life_death_transformation/#!lb_uri=ootsawihazru.php

Guided visit
<https://brooklynmuseum.wufoo.com/forms/guided-visit-reservation-form-for-k12-groups/>

Self-guided visit
<https://brooklynmuseum.wufoo.com/forms/selfguided-visit-reservation-form-for-k12-groups/>

Reservation, fees and visit details
<https://www.brooklynmuseum.org/education/schools/visit-info>

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Plaque with Crocodile Deity
https://www.brooklynmuseum.org/opencollection/objects/36873/Plaque_with_Crocodile_Deity

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Life Death Figure
https://www.brooklynmuseum.org/opencollection/objects/118927/Life-Death_Figure

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Mantle ("The Paracas Textile")
https://www.brooklynmuseum.org/opencollection/objects/48296/Mantle_The_Paracas_Textile

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Grades K-2
https://www.brooklynmuseum.org/education/schools/guided_visit_k-2

Grades 3-12
https://www.brooklynmuseum.org/education/schools/guided_visit_3-12

Art Museum Teaching website
<http://artmuseumteaching.com/>

Visual Thinking Strategies website
<http://www.vtshome.org/>

Teaching resources
http://www.brooklynmuseum.org/education/educators/teacher_resources.php

Professional Development Workshops
http://www.brooklynmuseum.org/education/educators/professional_development_workshops.php

Teacher Leadership Program
<http://www.brooklynmuseum.org/education/educators/tlp.php>

Evening for Educators
http://www.brooklynmuseum.org/education/educators/evening_for_educators.php

Teacher Institutes
http://www.brooklynmuseum.org/education/educators/teacher_institute.php

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Cuéntame un cuadro
http://www.hispanicsociety.org/hispanic/gal/tes/zm/evnt_053115_on.htm

Facebook
<https://www.facebook.com/hispanicsociety/timeline>

Instagram
<https://instagram.com/hsamuseum/>

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El costeño
<http://www.sothebys.com/en/auctions/ecatalogue/2012/latin-american-art-n08907/lot.18.html>

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The Silver Mine at Potosí
<http://www.learn.columbia.edu/hispanic/monographs/silver-mine.php>

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Los Nazarenos
<http://spanishinstitute.org/>

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De Mestizo y de India produce Coyote
<https://www.khanacademy.org/>

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3D visit to the galleries
<http://learn.columbia.edu/hispanic/>

Collection highlights and essays
<http://learn.columbia.edu/hispanic/collection.php>

Casta painting
https://www.brooklynmuseum.org/education/educators/uploads/Collection_Highlight_From_Spanish_Indian_Mestizo.pdf

Spaniard and Indian Produce a Mestizo
<https://www.khanacademy.org/humanities/art-americas/new-spain/viceroyalty-new-spain/a/spaniard-and-indian-produce-a-mestizo-attributed-to-juan-rodriguez>

The age of exploration
http://www.metmuseum.org/toah/hd/expl/hd_expl.htm

Art of the Spanish Americas
http://www.metmuseum.org/toah/hd/spam/hd_spam.htm

Colonial Latin American Collection
http://www.metmuseum.org/toah/hi/hi_colat.htm

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Browse the collection
<http://www.moma.org/search/collection?query=Latin+America>

K–12 groups fee
<http://www.moma.org/learn/groups/k-12#fees>

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Self-portrait with cropped hair
<http://www.moma.org/collection/works/78333>

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MoMA video
<http://www.moma.org/explore/multimedia/videos/177/1362>

Collective Suicide
<http://www.moma.org/collection/works/79146>

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Indian from Paruro
<http://www.moma.org/collection/works/49928>

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International art movements
http://www.moma.org/learn/moma_learning

Orozco’s Dive Bomber and Tank
<http://www.moma.org/explore/multimedia/videos/177/1001>

Tools and Tips
http://www.moma.org/learn/moma_learning/tools_tips

Grades K–5
<http://www.moma.org/learn/groups/k-12#themes>

Grades 6–12
<http://www.moma.org/learn/groups/k-12#themes2>

PDF
http://www.moma.org/momaorg/shared/pdfs/moma_learning/docs/LAA_Full.pdf

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El Museo’s history and mission
<http://www.elmuseo.org/about-el-museo/>

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Collection
<http://www.elmuseo.org/pc/>

Temporary Collection
<http://www.elmuseo.org/exhibitions/>

Scheduling details & fees
<http://www.elmuseo.org/group-visits/>

FAQs
<http://www.elmuseo.org/group-visit-faqs/>

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Under the Mexican Sky
<http://www.elmuseo.org/under-the-mexican-sky/>

Educator resource
http://www.elmuseo.org/wp-content/uploads/2015/05/Figueroa_Educator_Guide_Final.pdf

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Videos
<https://vimeo.com/fotograficamx/videos/search:gabriel%20figueroa/sort:date>

Images
<http://televisafoundation.org/underTheMexicanSky.html>

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Marisol: Sculptures and Works
<http://www.elmuseo.org/marisol/>

Educator resource
http://www.elmuseo.org/wp-content/uploads/2014/10/Marisol_Educators_Guide.pdf

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Marisol’s work
<http://www.artnet.com/artists/marisol-escobar/past-auction-results>

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CARIBBEAN: Crossroads of the World
<http://www.elmuseo.org/caribbean-crossroads-2012/>

Educator resource
<http://www.elmuseo.org/wp-content/uploads/2014/02/Caribbean-Crossroads.pdf>

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Three Kings Day
<http://www.elmuseo.org/three-kings-day/>

Día De Los Muertos
<http://www.elmuseo.org/dod/>

Community + School Partnerships
<http://www.elmuseo.org/community-school-partnerships/>

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Smithsonian Latino Center
<http://latino.si.edu/>

Cooper Hewitt National Design Museum Latino/Hispanic Archive
<http://library.si.edu/libraries/cooper-hewitt-smithsonian-design-library>

Clemente Soto Vélez Cultural and Educational Center
<http://www.theclementecenter.org/>

Emilio Sánchez Foundation
<http://www.emiliosanchezfoundation.org/>

The Cervantes Institute — New York
<http://nyork.cervantes.es/en/default.shtm>

National Museum of the American Indian
<http://www.nmai.si.edu/>

Queens Museum
<http://www.queensmuseum.org/>

Bronx Museum of Arts
<http://www.bronxmuseum.org/>

The Cisneros Collection
<http://www.coleccioncisneros.org/>

The Aztec Empire
<http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculum-online?view=category&id=720>

Museums & the learning ecosystem
<http://www.aam-us.org/docs/default-source/center-for-the-future-of-museums/building-the-future-of-education-museums-and-the-learning-ecosystem.pdf?sfvrsn=2>

Map of New York City museums
<https://www.google.com.pe/maps/search/museums+in+new+york/@40.7460271,-73.9377361,12z>

WE WOULD LIKE TO HEAR FROM YOU!

If you have used this guide, or the museum in general as a teaching resource, please consider giving us your feedback, and sharing your strategies and experiences here:

- *Columbia ILAS K-12 Outreach Program*
www.ilas.columbia.edu/resources/k-12-outreach-program/
- *ILAS K-12 Outreach Program tumblr*
www.k12outreachcolumbiauniversity.tumblr.com
- *ILAS K-12 Outreach Program Email*
k-12outreach@columbia.edu

